

# WOT-NAVIGATOR P.R. NEWS # 11



COUNTRY JOE AND THE FISH – INTERVIEW

MYSTERY TREND – INTERVIEW

REVIEWS ..... ARTICLES..... NEWS.....

10¢



# COUNTRY JOE & THE FISH Interview

# MYSTERY TREND INTERVIEW PART II.

Present at this interview were Country Joe and the Fish, who consist of Joe McDonald (vocals), Barry Melton (lead guitar), David Cohen (guitar and organ), Bruce Barthol (bass), and John Francis Gunning (drums). Also present were the Fish's manager, Ed Denson, their road manager, Larry Johnson, their photographer, Paul Kagan, and their poster designer, Tom Weller, plus many fish friends and freaks.

MOJO: How did Country Joe and the Fish get started?

DAVID: Oh, a long time ago in the very beginning, we sort of walked out on land.

ED: Ever since then we've been trying to fly.

MOJO: With scales or without?

DAVID: Well, in music you use scales, man.

BARRY: We were a pretty heavy group in the beginning, a little topheavy. There wasn't any reason for scales.

ED: It all coalesced the night we were bombed.

DAVID: No man we were...

ED: Standing on the platform as they threw tear gas at us...

LARRY: No, we're getting scale now.

MOJO: Union scale? (laughter) O.K., after you got rid of your scales and started picking up union scale, where did you start playing and what was the personnel of the band?

BARRY: Yeah, we started playing man. The first place we played was in Pinole, California.

ED: Sure, the Pinole Grasshopper Races, I remember them.

JOE: No, we didn't play in Pinole.

DAVID: We played on the grass on campus...

JOHN: The Questing Beast was the first gig we had.

REST OF THE BAND: No, no man it was the VDC Peach March.

BARRY: Yeah, we played at a peace rally with a, what's the name of

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MOJO: What about Bill Graham, before and after?

LARRY: Well I don't know what goes on inside of his head but it seems pretty obvious to me he started out with like a benefit for the Mime Troupe and all of a sudden he saw like these thousands of people, man, and thousands of dollars, you know, like, he was there, and he put two and two together and said, "Shit." And then all of a sudden he went into some other area. And in his head too, as far as dealing with anybody, whatever kind of love went into the original things went out real fast when he saw the dollar signs. That's pretty obvious. And accordingly his relationship with us was based on that.

JOHN: The main thing I think he was always bugged about was the time factor. He always said, "Keep your sets short" and if we played a little longer he always got uptight.

MIKE: There was one time when Ralph Gleason was in the audience and we wanted him to hear all the stuff.

Remember that night? It was like 19 songs you guys played, honest to God. And Graham was like tearing his hair out.

LARRY: Hitting his elbow.

MOJO: A few times he's tried to do that to other groups. I remember one time with the Grateful Dead....

LARRY: I remember the first dance at the Fillmore, the second Mime Troupe thing, we played with those guys, and it was really a weird thing, they're so like different, just personality-wise, and like that.

MIKE: That was when they were the Warlocks. And also Sam Thomas was there, and the Great Society. The Gentlemen's Band.

MOJO: Yeah. They used to get the people moving. They'd play like two hours at the beginning and people would be just jumping. The cats that sang with them would be like

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JOE & THE FISH INTERVIEW, continued <sup>2</sup>

that chick, Malvina Reynolds.

MOJO: And you got a tear gas bomb thrown at you?

BARRY: No, man, that was before we were a rock group. I'm talking about the first gig we played as the present group.

DAVID: You can't get high on tear gas.

ED: There, is that clear. It used to be something else and then it changed.

MOJO: Explain that.

ED: At one time the band played with acoustic instruments and had different personnel and another name.

JOE: Not the same band.

ED: Right, that was a different band. It was called the...

DAVID: Why don't you shut up, Denson?

ED: ... almost everyone in Berkeley was at one time or another in it.

JOE: Not everybody was in it.

BRUCE: See it was the Jabberwock band, that was it. We all mostly all lived right by the Jabberwock.

MOJO: After the sensational release of your first E.P., how do you account for the fact that you were still booked into the Avalon and the Fillmore?

ED: You mean our smash, runaway best-seller E.P.? Number One on the Avenue and in the Haight-Ashbury, the best selling record of all time in hippy circles, is that the one you mean?

MOJO: Yeah, that's the one.

JOHN: Saturation publicity, that's what does it.

BARRY: Yeah we'll let Denson do all our talking for us. First talk for Bruce, Denson.

DAVID: The only trouble is that we're all equal partners.

SOMEONE ELSE: You are?

ED: (laughs)

JOE: Incoherent interview.

MOJO: It's totally incoherent.

JOE: I don't understand anything that's going on at all...

MOJO: Do you think that papering the Haight-Ashbury and Telegraph Avenue with 47 different varieties of posters is going to effectively promote the band? Like a police-

state Country Joe and the Fish scene? They can't look around without seeing a poster.

TOM: Well I'll say this, it'll certainly make the Haight-Ashbury and Telegraph Avenue a lot more attractive. Or at least a lot more colorful.

BARRY: Yeah man, we sure have added color to those districts. (laughter) I mean they were run-down, dirty, scum-ridden garbage scows before we took our brightly-colored posters and turned this city into the psychedelic miasma that it should be.

(Cheers)

TOM: I couldn't have said it any better.

BARRY: And I'd like to say that

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"I am the last of my race and I must carry on the electromagnetic traditions of my people."  
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we're running for Governor and part of our platform is a Country Joe and the Fish poster in every home, every street, every window...

DAVID: But just make sure they don't put them on any car windshields. I got busted for putting a poster on the windshield of a car.

MOJO: Who busted you where?

JOHN: David gets busted every other week.

BARRY: Yeah, he got busted in U-Save for stealing some pick-up sticks. Sixty dollars for some pick-up sticks.

MOJO: Also, explain about the twenty-five pound mackerel contest.

ED: Let's see, who was there? Does anyone know about the contest?

BARRY: Oh, I do man, I invented it. Sure the twenty-five pound mackerel contest is we're going to put out a poster that everybody can put in their home, you know, like of a nude hippy chick or something, and we're going to drive around Berkeley, and you have to display it in the window of your house right, and we'll just choose houses at random as winners, like one lucky winner will be chosen every week, and they'll get a twenty-five pound fish.

(Continued on page 3)

MOJO: How's the band doing financially?

(thirty seconds of loud, uproarious laughter)

BARRY: We're on a salary now of \$372 a week; as you can see John Francis has just recently bought this home, and of course with his salary he was only able to pay half the full price of the home in the beginning...

MOJO: How's the record selling, Ed?

ED: The record actually is selling great.

MOJO: How great, precisely?

ED: Well, better than any other record of its kind.

MOJO: How many copies?

BARRY: It's the only one of its kind.

ED: It's sold about 2200 copies, now.

MOJO: What about the new E.P., what will be on that?

BRUCE: On the E.P. is going to be "Porpouse Mouth", which is baroque, "Sweet Lorraine", which is snotty, a very snotty song, and "Grace", which is far-out.

MOJO: What about the commercial 45?

ED: The commercial 45 is gonna have our Sonny and Cher song on it which is named...

JOE: "So Long Sad and Lonely Times" or "So Long Sad and Lonesome Times"

DAVID: So long lonely days...

MOJO: And who's gonna produce it?

ED: It's going to be produced by that lightning producer, Jeff Chase, who is flying here from his home in New York, giving up many of his duties to come out and give us a hand with this record which we're sure is gonna make a large fortune for us.

MOJO: What's on the flip side?

ED: We haven't been able to decide yet whether to put another "A" side on it or to put a "B" side on it, we have a number of "B" sides. What we may do is take "Thing Called Love", which is a song Barry sings, and spade it up...

BARRY: I want 40 nude spade chicks singing "Whoo, he's got love" in back of me.

ED: The Otis Redding Trip.

BARRY: We need a new organ. Ever since I filled in the top of his head with plastic wood we've needed a new one.

at any rate, "Death Sound" perhaps, or "Love" spaded up so we can get the spade stations... it's hard to tell.

MOJO: O.K., who came up with the idea of the calendars?

ED: That's a great calendar. Weller ...

MOJO: Tom, let's hear your correlation of the death of Twentieth Century culture and how posters are going to save it...

TOM: Yes, well I think the posters are merely one more extension of the entire rock scene which is, as Ed has told us many times in his fine column in the Berkeley Barb, is basically a religious movement. (laughter) And the posters serve the rock 'n' roll movement as icons in a sense. The music is basically religious music, the posters are icons. What do you think about that Paul? As a photographer.

PAUL: I think a...

JOE: I got a whole big speech to make, man.

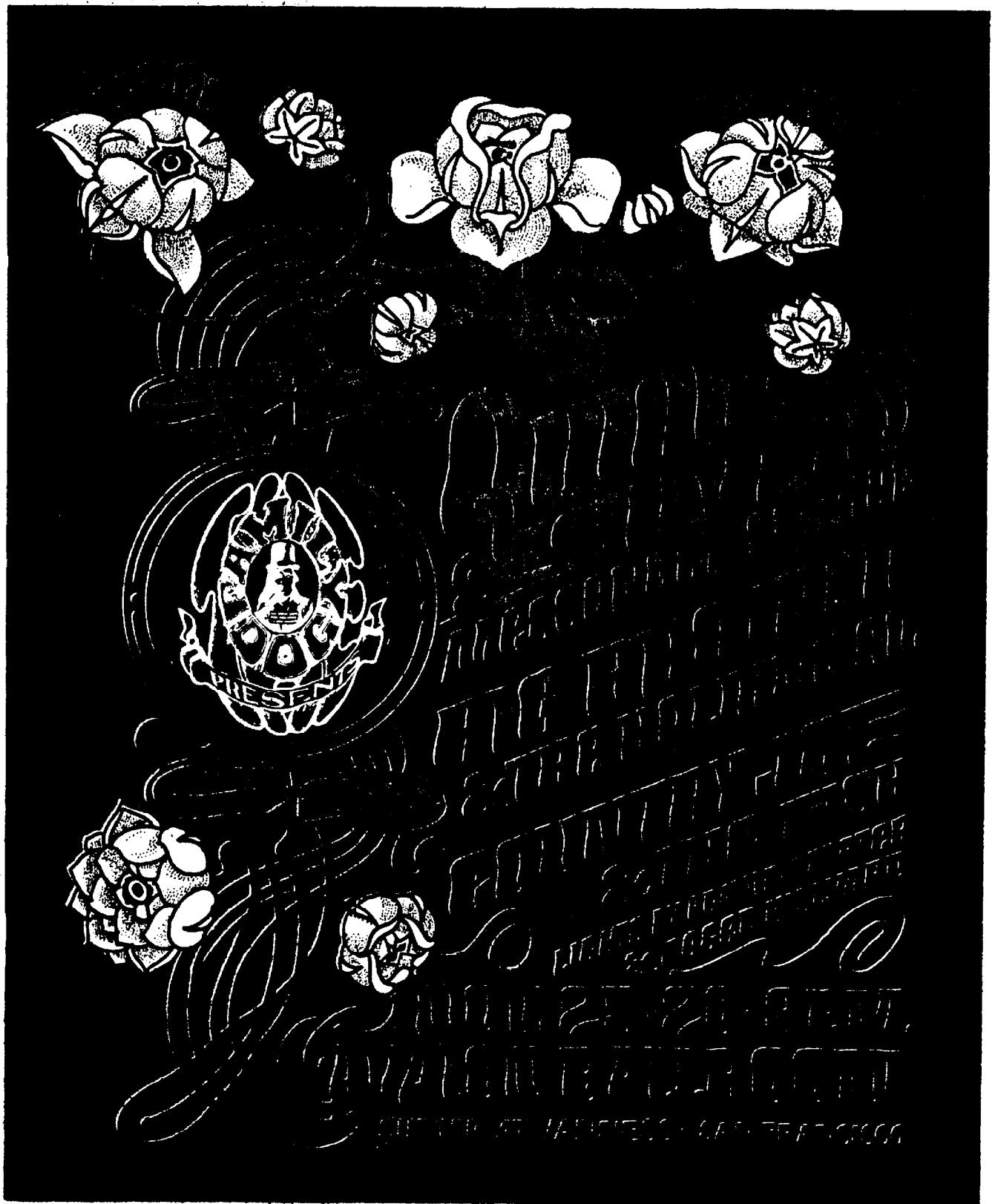
BARRY: Don't get that verbose mother-fucker on the microphone.

ED: Did you think of something? (To Paul)

PAUL: Yeah, I think there's so much bullshit that I don't want to complicate matters. However there is something very ecstatic happening and photography is a way of seeing, vision... photography is essentially a new medium for something, in the sense that photography can never be a vehicle, any more than a person, at best, might possibly be a vehicle of expression. But, you know, what we see counts, just like what we hear.

JOE: Well, we haven't started to do what I want to do yet, but it amazes me, the musicians, the hippy musicians that make rock 'n' roll music came out of their houses where they have Ravi Shankar records and Allen Ginsberg poems and articles by Timothy Leary and all kinds of other stuff that's very thoughty and they get up on the stage and perform teeny-bop songs and folk songs which they don't have anything in common with really, it's not their ethnic group...

BARRY: You snob! You egotistical mother... (Continued on page 5)



# **TICKET OUTLETS:**

**SAN FRANCISCO:** The Psychedelic Shop, City Lights Books, Bally Lo, Cedar Alley Coffee House, Sandal Maker (North Beach), Hut T-1 State College  
**SAUSALITO:** Tides Book Shop **BERKELEY:** Moe's Books, Discount Records **MENLO PARK:** Kepler's Book Store

## JOE &amp; THE FISH INTERVIEW, continued

JOE: This speech'll probably guarantee that we'll lose all our fans, right? But the attempt...

DAVID: We all used to be folkies...

JOE: Yeah, we all used to be folkies, but we changed to rock because we found folk wasn't our music. I mean, you're not going back to folk music, are you, David?

DAVID: No, I'm not...

JOE: O.K., so the words and the music should be a total experience, and it should be a hippy experience.

BARRY: I have something to say.

JOE: Don't interrupt me, you creep.

BARRY: Every time Joe McDonald gets spaced he sings old folksongs.

TOM: Now the truth comes out.

DAVID: Yeah, that's a good point man, we all do. As a matter of fact we all sing old folksongs when we're not doing rock'n'roll to keep our heads straight.

JOE: That's for security, you want to go back to something that you know.

TOM: Yeah, but you just said you don't have any roots there. Yeah, like it's a fraud for you to sing folk songs.

DAVID: That's his field man, he used to sing old...

JOE: Well, I'm going to forget this; I feel hostility growing in the room. What we're doing now is just like a hint of what I think should be done, and when the performer comes on the stage, the rock 'n' roll musician, the hippies gave the rock 'n' roll musicians the chance to be the gurus of their generation, and they've in a sense blown it. Dylan attempted to communicate something which hippies thought of value, but I believe he left out a great deal of an emotional content. Also, the band he's working with wasn't his band, our band consists of five people making a music which is all ...each person is important and the total thing is important, not just the music, not just the guitar player, the bass player, the drummer, something like... all equal partners, right.

DAVID: Even our manager.

JOE: So when you go on the stage you should take the audience with you on a trip, so to speak, and you

can put them on a bummer, or you can teach them something, you can educate them, more than entertain them. Eventually it should be a total experience in light, sound, movement, everything, from the time you get off the stage to the time that you get off the stage should be a religious pageant.

BARRY: Ahooooo!

JOE: In the sense, a pageant of life sort of. But we aren't doing that yet and I don't think we'll be doing that, if we ever do, for at least a year, or another two weeks, perhaps tomorrow, we'll do it.

BARRY: People come up to us all the time and they're stoned on acid when they watch us play, right? So I figure that the rock 'n' roll bands are now the psychedelic guides, man.

SOMEONE: Very profound, man.

ED: We're also getting some new instruments.

MOJO: O.K., now explain how you want to control the lights and sound and all that.

ED: There's a guy now who is starting to build for us a console which will control the entire sound of the band, from off-stage, like remote-control. But that's simply the beginning, this is the very basic necessity that any rock 'n' roll band should have, really, some way to balance the sound, and keep the musicians from being killed by their loudspeakers. But from there we're thinking about getting some electronic tone-generators which give you the ability to produce any sound and just start from there to make a music.

PAUL: This total experience idea is really a far-out notion. Cause if you see what's happening with some of the musical media as being a trip in the same sense that any similar experience is a trip then is it a trip away from oneself and if so would there be some way to combine the use of all these media in a total experience for an ultimate trip, although that's not necessarily a valuable direction.

JOE: I think that the performers that people come to see are those that really get emotionally involved in what they're doing and sort of in a sense expose themselves on the

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## JOE &amp; THE FISH INTERVIEW, continued

stage emotionally. If you're doing anything that you don't believe in, if the words you don't believe in, or the harmony you don't believe in, or the music you don't believe in it, then what you're showing the people is not yourself -- you're showing them something that you're acting out. The only thing you should be acting out on stage is your own life and what your reality is.

MOJO: Isn't that a kind of act?

JOE: Yeah, that's an act, but we're all acting all day long, we don't know how to do anything else but act. Right? And we can act very close to what we really are, I think, that has real emotional content to it.

ED: So if you had a child would you tell it to act correctly?

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Who sawed Courtney's boat?  
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JOE: I wouldn't tell it to act at all, cause it'd be doin' it.

JOHN: I think that when you play, it's like getting naked. Twice a day you get naked, when you get in bed and when you get up on stage and do your thing.

ED: John's the only drummer on the whole rock scene that takes solos.

MOJO: That's true. John, where did you learn to take great solos like that? With the Chambers Brothers, perhaps?

JOHN: My father used to play drums with an old Irish marching band. (laughter) And when he came home, one St. Patrick's Day, his sticks fell into the crib...

DAVID: ...and hit him in the head.

JOHN: ...and I proceeded.... I always used to sip my mother's beer, so like I started playin' right then and just listened to all the different music around the country. And I think sort of what I do is combine parts of it like all into one great big... it's like makin' love, you've tasted many women, and it all happens again every time, so I guess I learned it from all around.

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## LETTERS TO THE MOJO

You've probably heard about the "riot" on Sunset Strip in protest to the Communist activities of the LA Police Department and the Sheriff's Office. I was unable to get down to the Strip this weekend to participate, but I was, nevertheless, able to pass out posters the weekend before.

The protest was not organized by any particular club or group. A couple of freaks were eating breakfast in Ben Frank's one morning, and got to discussing the various busts. They decided something should be done about it. They got Al, the proprietor of the Fifth Estate Coffee House, interested, and had the posters printed.

There was nothing clandestine about the protest. Posters were given to freaks, straight people, cops, and anyone else going by. There was even a collection to have enough money to print up 2,000 more. I was able to leave about 50 posters at Valley State, and I'm sure they were distributed at other colleges. Al even offered one to a cop who remarked that he had already seen them.

One can't be sure what the ultimate outcome will be. The cops will get stricter. The hippies will get more rebellious. Christianity didn't stop when people got thrown to the lions--jail isn't going to stop the freaks. Torturing Galileo didn't make the laws which govern the universe change--jailing Dr. Leary won't halt acid.

The establishment is going to have a "crackdown" on the Strip. The freaks have got to get organized. If there is no unity or organization, the hips are going to have to give in (and find another place).

Hopefully, someone will bring out the context of what is wrong. I couldn't care less about the thirteen year olds staying out past their bedtime. It's the fact that the "clean cut" kids in other areas are not pestered by the cops.

I can see no difference in method between those used by the police in LA and those used by the Secret Police in the Soviet Union. Both  
(Continued on p.7)

7.  
LETTERS, continued

are attempting to create ultimate conformity. Machiavellian means for an Orwellian state.

Steve Salo  
No. Hollywood  
Calif.

To put the difference between L.A. and S.F. into a word, you might use either "tough" or better, maybe, "brutal". Butterflies don't exist long in this environment. The long-haired kids, roused and jailed by "Orange County" inspired cops, cast an underground and bitter aspect to the total scene here. In other words, if you are male and your hair covers your ears, you are "kook bait" and in today's complex situation, when stopped by the police, there is bound to be something wrong, so in essence, you are nailed for, kook.

To see the L.A. police in their "high performance" black & white Plymouths, helmeted and booted, all black in costume, radio contact blasting, shotgun mounted behind, whip-lash back rest seats, is to realize that the Sears & Roebuck ideals of this area are going to be protected at all costs.

The reason for bringing this up in regard to the new music, is that this environment lends a certain cast to the music born in this area. Still, the recording industry is here and the music is far from weak in Los Angeles. Of the bands in L.A., almost unheard in this area is the "Peanut Butter Conspiracy". Lyrical and pulled-together, this band should be heard in the Bay Area. Somewhere in the area of the Jefferson Airplane yet entirely different. Another band, now doing a New York date and greatly improved, "The Doors", are scheduled for an Elektra release.

Talking with a recording company talent scout: "The S.F. bands are overly impressive on first hearing. They are so pulled together and professional that you are bowled over at first. On repeated hearing, you realize that one tune sounds like the next and nothing of an individual nature is

happening. You can't record on togetherness."

No comment on this, but maybe San Francisco's contribution to the music scene might be the total scene, bands, light shows, posters, auditoriums, the way people look and most of all, the intelligence of the audience.

John Caruthers  
Los Angeles, Calif.

-----  
"We were attacked in Havana by Portuguese agents."  
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Fillmore Auditorium  
1805 Geary Street  
San Francisco, Calif.  
November 14, 1966

Mr. Chet Helm  
Studio #2  
1725 Washington Street  
San Francisco, Calif.

Dear Chet,

In the light of all the "suggestive gossip" that has engulfed the so-called "San Francisco Scene", I think it would be best for all parties directly concerned to have an opportunity to air their feelings. Therefore, I'm taking this initial step, and inviting you to an open discussion -- at any time or place most convenient to you. I welcome you to bring anyone you choose with you.

I would recommend any of the following as places for our meeting: KPFA, KFRG Perspective, the Committee on a Monday night, the San Francisco park of your choice, on stage at the Avalon Ballroom, or any other location or media of your choice. I would also make plans to have the press present, especially the two major San Francisco papers, (if they're interested....), the Berkeley Barb, and the so-called "scene" newspapers, such as the Oracle, I.D., and the Mojo Navigator. I would also recommend you bring any written material that might be pertinent to the discussions taking place.

In short, I invite you to make every effort to come fully prepared  
(Continued on page 8)



LETTERS, continued

to state your viewpoints, for I most certainly will do the same. Basically, I want but one fact to be brought to bear at this meeting...truth. And truth, Chet, is not what I think it is, or what you think it is, or what I'd like it to be, or what you'd like it to be. It's simply-- the truth.

I would like to hear from you, either with a positive or negative answer, at your earliest convenience. Once I do, I will make all the necessary arrangements.

Bill Graham

Family Dog Productions  
1725 Washington Street  
Studio #2  
San Francisco, Calif.  
November 17th, 1966

Mr. Bill Graham  
Fillmore Auditorium  
1805 Geary Street  
San Francisco

Re: Your letter of November 11, 1966

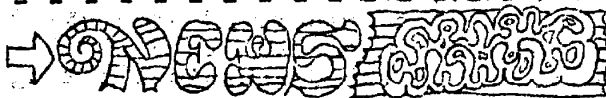
Dear Bill:

And truth, Bill, is not what I think it is, or what you think it is, or what I'd like it to be, or what you'd like it to be. It's simply -- the truth.

Sincerely,

Chester L. Helms  
-/carbon copies of both the above letters were received by the editors of the Chronicle, the Examiner, the Barb, the Oracle, I.D., and the Mojo Navigator. --Ed./-

"He used to make gold monkey wrenches for refugees."



Junior Wells has recorded an up-tempo soul record called "Up in Heah" for Atlantic's Bright Light label featuring a brass section. KIA and KSOL both got on the record and it appears to be a large

hit for this Chicago bluesman...The Oxford Circle's single is out on World United label; it's Foolish Woman/Mind Destruction. The latter is five minutes long - one of the all time longest 45 sides... the Sopwith Camel's record "Hello Hello" on Kama Sutra is a stone smash after three days of KFRC airplay; the single is well-arranged and well-recorded and looks like the first national breakthrough for a local band... Clem Floyd has re-organized his L.A. based Sound Machine with Gary Marker, formerly of the Rising Sons on bass. See the current L.A. Free Press for a very interesting article/review on the Sound Machine...Tim Buckley's new L.P. (his first) on Elektra features the great Billy Mundi on drums; he played around here for awhile with Thorinshield... Russ the Moose is flying again in the Super-Freak 126 after being grounded for nearly eleven months; his show is the brightest thing right now on an otherwise rather dull radio scene... apropos of the last statement, how much tighter can local station playlists get anyway? KFRC airs about three new things a week, KYA maybe four or five. My personal feeling is that the time is growing close for a new element to make itself felt on the local radio scene... John Mayall and the Bluesbreakers (with Eric Clapton on lead) recorded an album for English Decca which shocked the music industry over there by bouncing into the top 10 albums along with the more commercially oriented Stones, Animals and Beatles... Mayall's band has since broken up. American release of the L.P. is uncertain... Dylan may start his own record company soon to escape from the pressure which Columbia puts him under and allow him to execute his albums and singles totally to his own taste... Dylan's TV special which was scheduled to be shown this month will not be shown at all --the network claims the tapes have rotted, or something like that.... The new Who album is out in England including Who's #1 record in U.K. "I'm a Boy", "Barbara Ann", a few Motown tunes and some Townshend originals... Boston's Crawdaddy magazine is an excellent publication

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## GOSSIP, continued

for Mojo freaks to subscribe to: \$2 for six issues to Paul Williams, 20 Mellen Street, Cambridge, Mass. Gene Sculatti contributes some nice record reviews to the current one and there are interviews with the Butterfield Band and John Lee Hooker. Also some S.F. rock gossip from the Mojo which has gone slightly awry in translation ("S.F. Mystery Train is revived and recording in L.A.")! Crowdaddy is well worth your bread... Tom Saunders continues to threaten to play the new single from Dr. West's Medicine Show & Junk Band "The Eggplant That Ate Chicago" (Go Go Records) on the air... New York's Lothar and the Hand People are currently in S.F...



## "The Eggplant That Ate Chicago"

-Dr. West's Medicine Show & Junk Band (Go Go Records)

Dr. West's Medicine Show & Junk Band is a new group out of L.A. It is the purveyor of a goodtime jug band music not unlike Jim Kweskin's. "The Eggplant That Ate Chicago" is Dr. West's first release (on the Go Go label). It's amusing, but not particularly impressive. The lyrics are enjoyable in the same way the lyrics to most jug band songs are, but the arrangement and recording methods used are the record's big downfall. Dr. West's instrumental sound is comprised of a couple of acoustic guitars, harmonica and kazoo, sticks, and a washtub bass (played very poorly). Like most 45's, Dr. West's record suffers from terribly faulty sound reproduction. Recording of unamplified groups is relatively hard anyway, but this effort is especially bad. The instrumental break (by kazoo and harp) is extremely weak, and the chorus refrains of "Wah Wah" and "Doody do wah" are insultingly inane. The complete lack of strong instrumentation is the record's

greatest weakness; this number should have been given a full Charlatans treatment. Listen to it, and then imagine what piano and electric guitars could accomplish if used well. "The Eggplant That Ate Chicago" waxes pleasant, but not stimulating.

The flip side is "You Can't Fight City Hall Blues." This is a little livelier. It begins with a groovy Lightning Hopkins show blues intro, then turns into a kind of acoustic "Got My Mojo Working." Unfortunately, this number too has some very obvious weaknesses; the bass is much too subdued, and the harp solo gets clouded over and loses all potential impact. The song is very loose; it doesn't cohere throughout.

Both of the sides are passable, but too poorly done to be of much real value. Whether or not the disc could make it commercially is doubtful. "Go Go Records" doesn't seem to be able to furnish very good studios or very competent production engineers. One wishes Dr. West would pack up his show and move into a decent recording studio and plug into some electricity. Perhaps then he could generate some positive responses.

--Gege Sculatti

## THREE FROM THE EAST

The Remains (Epic)  
The Blues Magoos/Psychedelic Lollipop (Mercury)  
The Blues Project/Projections (Verve Folkways)

It seems that record companies feel much more confident about taking a chance in releasing an L.P. of an unknown group if that group is from the East or L.A. rather than San Francisco; witness the release of only one L.P. from an S.F. based group as opposed to GNP-Crescendo's two Seeds albums from L.A., Elektra's Butterfield sides and their Love album from L.A. At any rate, the work presented on these L.P.s is uneven when compared with the sounds which a local rock freak is used to hearing in person. Much of this must be blamed on the production of the records, rather than the groups concerned; I feel that they all probably

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RECORD REVIEWS, continued  
come off better in person.

The most successful L.P. of the batch is *The Remains*. This is a really interesting foray into a kind of total hard-rock sound utilizing electric piano-organ overdubbing, well-executed lead guitar, some exemplary rhythm section work and fine lead singing from Barry Tashian. *The Remains* are unpretentious about the origin of their music

--- BOB WIER OF THE GRATEFUL DEAD



and the audience to which they aim it; for this reason they come off very naturally on L.P. I recommend this album.

At the opposite end of the spectrum are the Blues Magoos. I expected a great deal of this album, having bought the single version of *Tobacco Road* which is contained on it and having judged that side to be superb. The first thing that turned me off about this album was the cover and liner notes; these

notes, penned by some music industry hack, contain some of the most free-swinging bullshit I've had to wade through on the back of an album in many years. The Magoos generate some interesting things on a few numbers, and turn in really nice performances on "*Tobacco Road*" and a flowing, beautifully accomplished blues piece called "*Sometimes I Think About*". At other points the record sounds badly mixed. The overall impression I get is that their singing is rather weak. Basically they are a good hard rock band which for some reason feels the need to come on with a lot of jazz about "psychedelics" or what they understand psychedelics to be. This is a fairly decent album overall with two standout tracks.

The Blues Project's new album is an advance over their last piece, (continued on p.17)

## RECORD REVIEWS, continued

which they rather regretted. Again, as in the case of the second Butterfield L.P., the band does not come across nearly so well here as they did in person; I think some of the A&R work and sound mixing is at fault. Although the tempo and mood of the songs on this album vary, the sound balance does not. Standout numbers include "Flute Thing" and "Wake Me-Shake Me". The version of "Can't Keep From Crying" here is very interesting as an illustration of where Kooper's at and where the rest of the band is at when one compares it with Kooper's own version on "What's Shakin'" (Elektra). This album is essential. --Dave Harris

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 Former Giant Claims Extraterrestrial Origin  
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## EVENTS

Here it is again, the most incomplete events column around. We know about a lot of dances this week, but there must be a lot we missed. Anyway, starting Wednesday, Nov. 23rd, there is another rock & roll party with the Freedom Highway and others at 1090 Page, 8:00 PM, 50¢. Also Wednesday, and Thursday too, is a dance at California Hall with Big Brother & the Holding Company and the Friendly Stranger. \$2. Also through Thursday is James Cotton and the Wildflower at the Matrix. The weekend action looks good. At Avalon Ballroom, the Quicksilver Messenger Service, Big Brother & the Holding Co., and Country Joe & the Fish. At Fillmore, Friday and Saturday at 9:00 PM, Jefferson Airplane, James Cotton, and Moby Grape. Sunday from 2:00 PM to 7. Also Sunday, from 4:00 PM to 9:00 PM, a benefit for the Telegraph Hill Cooperative Nursery School with the Quicksilver Messenger Service and Country Joe and the Fish. \$2.50 for adults, \$1.75 for students. 555 Chestnut, at Mason in San Francisco.

## MYSTERY TREND INTERVIEW, continued

they just walked out of the audience and got on stage.

RON: I think a lot of that was just for diplomacy's sake since he'd just moved into the Fillmore and Sullivan was still leasing it. I don't know if that's true but I sort of suspect it... But anyway, this was when we had the five guys and also it was when the music was entirely different.

LARRY: Well, I think in passing, I think the reason also that there was a hassle with Graham that never like came out was that personality-wise I think we were really unlike any of the other groups, in that mainly we were all like really neurotic. We couldn't just get crazed, and get up there and do the thing, and if you fuck up everybody cracks up... I mean it was really life and death. In fact we've said this and on ourselves, we've always said,

Like, why are you guys so uptight? We got up there and if you hit a bum note or do anything wrong it was like the end of the world. And like we really projected this shit and we became, I think even among ourselves, so temperamental, and people can like pick up on that sound.

RON: I think we got the reputation for being an uptight band.

JON: I think super-sensitive.

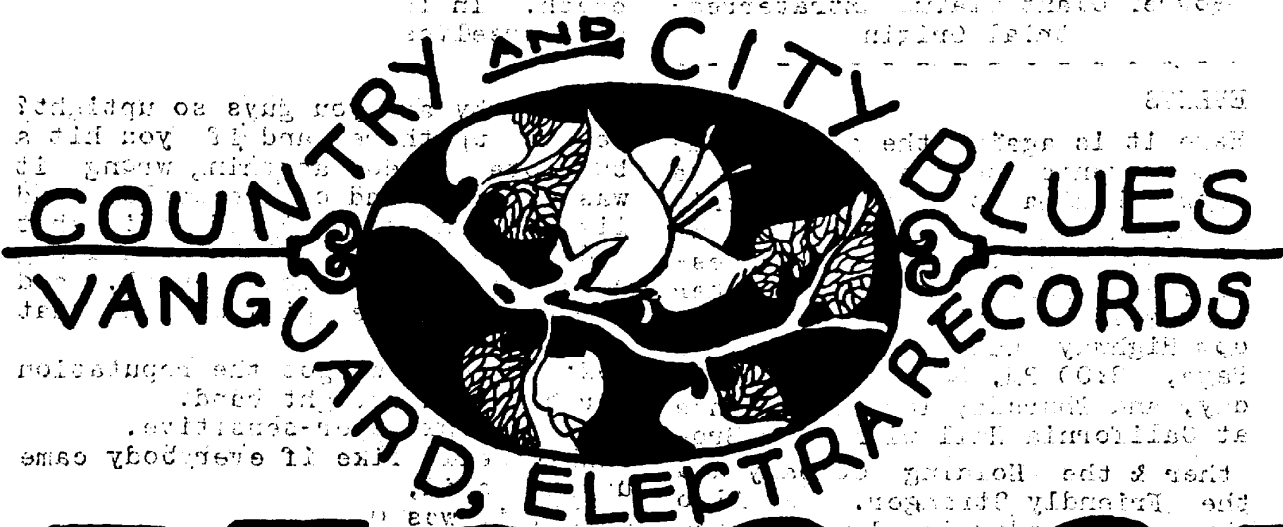
LARRY: Well like if everybody came up and said, "You guys were too much", it was OK.

RON: And if somebody said, "Hey", or like we looked at each other or started getting bad we just fell apart.

-/The Mystery Trend interview will be concluded in Mojo 12. Sorry to jack you up like this again. Circumstances again conspired to prevent us from being able to publish the remainder of this interview in this issue./-

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JOE & THE FISH INTERVIEW, continued

Joe: I'm not attempting to be pompous or bragging or anything, but we've all come from very divergent musical backgrounds, you know, like Barry and I... all different kinds of music, like David used to play Bluegrass, Barry and I were in high school bands, I took voice lessons in high school and sang classical music and country and western, John Francis played with country and western bands, and he plays conga drums and everything. But for me, I know what to do in order to become good at the type of music I'm familiar with, you know, if I wanted to be a ragtime singer, I'd know how to go about it, if I wanted to be a jazz singer I'd know how to go about it, not saying that I am one now, but what interests me more is when you write something and you attempt to arrange something, and you have no idea what the structure is, because you've never heard it before. Then you have to make your own standards. You have to... you write your own music, you make your own rules. This is very interesting; we only do a couple of things now which are like that, but I hope we'll do more like that in the future. --Barry, what do you attempt to do when you're playing the guitar?

MOJO: Hit the notes, maybe?

BARRY: Huh, whaa...

JOE: Yeah, you wanna get all the correct notes there, right?

BARRY: (in German accent) Yeah, all the corrréeccck notes.

JOE: And which notes are the correct ones?

BARRY: The notes that fit into the Communist master music plan. You see I got...

JOE: Tell 'em about that weird book you got.

BARRY: ...this book from Billy James Hargis' Christian Crusade, called "Rhythm, Riots & Revolution" which explained to me the Communist master music plan...

ED: As if you didn't know, you red creep.

JOE: What kinda music you listen to?

BARRY: Communist music, man.

JOE: Communist music? How long you been listening to this Communist music?

BARRY: Aaa, well my... oh better not say that.

JOE: You think Ravi Shankar is really a communist?

BARRY: He's a socialist...

SOMEONE: He's a revisionist.

BARRY: ...I don't know man, he just makes music.

ED: How about that book...

JOE: Tell 'em about that weird book you got in the library.

BARRY: Oh I got a book on ancient and oriental music...

JOE: Tell them how you're going to compose a symphony for 150 rock 'n' roll instruments.

BARRY: Oh the symphony I'm gonna compose. I'm gonna over-dub 150 parts and improvise on them starting with one that's very simple.

JOE: How long will it last?

BARRY: Oh, about three years. If I can get enough tape.

JOE: By the way we're sitting here painting our faces to perform tonight with this weird paint.

MOJO: Tell 'em about Pauley Ballroom.

DAVID: Pauley Ballroom's a drag. The acoustics are bad, and the people are bad vibes!

ED: They're creeps. The people that run the building are creeps.

BRUCE: Yeah, but the people who were there were not necessarily creeps.

LARRY: Well the people that were in the building were the ones that made us take all the equipment back and then take it there again.

ED: They're always a big pain in the ass cause they don't want student-leftist creeps and all that.

LARRY: Yeah you oughta see them about the VDC sponsored dance. They said "you got the ballroom, but you're not getting any cooperation from us."

DAVID: Yeah, it's really a drag to play in those situations.

MOJO: Who around here isn't it a drag to play for?

DAVID: It's a groove to play at the Avalon.

ED: It's really nice to play at the Fillmore.

DAVID: Yeah the Fillmore's all right too. But I like the Avalon better.

-/the second part of the C.J. Fish interview will appear in the next Mojo./-

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MOJO NAVIGATOR R&R NEWS

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"Everybody loves a chicken"

Copyright 1966 by Mojo Publishing Company, 2707B McAllister St., San Francisco, Calif. 94118

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Cover: Country Joe & the Fish. Left  
to right: John Francis Gunning, David  
Cohen, Joe McDonald, Barry Melton,  
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